

# American Art News

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## NEITHER SALES TAX NOR TARIFF SHOULD STIFLE AMERICAN ART

THE lawmakers at Washington, by their action in keeping art on the free list of the tariff law and by the further decision of the House Ways and Means Committee to reduce the sales tax on works of art from 10 per cent. to 5 per cent., have acknowledged the justice of the momentous fight which the American art movement has been making against the continuance of conditions that tend to stifle the æsthetic development of the United States.

It is to be regretted that, in the matter of the sales tax, the committee permitted itself to pause with a half-way repeal of the present levy; and it is to be hoped that, before the measure becomes a law, this stultifying clause will be altogether removed.

To tax art in any form is a barbarous and monstrous thing—as barbarous and monstrous as it would be to tax education or science. Art contributes to the happiness and the cultural progress of the nation, and to hinder its influence is to plead guilty to the indictment which Europe has been wont to bring

against us, that we care only for material things, that we are crude and deficient in the finer sensibilities of life.

Those who would tax art excuse themselves on the ground that art is a luxury of the rich. Perhaps it is, but it is infinitely more than that. The buying of art is in reality one of the most beneficent ways in which the wealthy expend their money; for, while they take great pleasure in acquiring it and are happy for a brief day in its possession, *they do not selfishly keep it.* Indeed, it is usually bought with the idea of *giving it to the public.* THE AMERICAN ART NEWS must again repeat what it has so often said, that *the overwhelming proportion of art objects sold in this country are destined to enrich the museums of the nation.*

Within the last two months, two conspicuous instances of this have arisen. Mrs. Evaline M. Kimball died in Chicago and left her \$2,000,000 art collection to the Chicago Art Institute. Mr. Michael Dreicer died in New York and bequeathed his \$1,000,000 collection to the Metropolitan Museum. Other

notable public bequests of the last few years are those of the Altman, Freer, Frick and Johnson collections.

Nearly every American city of consequence now has its museum, and these institutions are rapidly growing. Each is a center of culture whose influence is almost inestimable. And without exception they have been filled with paintings, sculptures and priceless antiques through gifts and bequests. To discourage the buying of art is to aim a blow at our museums.

The æsthetic movement is of tremendous economic importance. When value is added to a nation's products through their beauty, no raw material is consumed thereby and the gain is wholly gain.

European nations, through their laws, are trying to keep their art treasures from being sent to America. Shall America by a sales tax on art assist these nations in their project?

*Payton Bownell*

## SUMMER ART GROUPS SHOW NEW PICTURES

Fine Works by American Painters Are Revealed for the First Time in Exhibitions at the Various "Colonies"

Summer time is artist's time, even in the matter of exhibitions. There are certain localities whose "paintable" qualities have led to the formation of "summer colonies," and wherever there is a group of artists an exhibition becomes a logical thing. The Lyme group started the movement twenty years ago, and the example has been followed in several other places in the East.

The correspondents of THE AMERICAN ART NEWS have reviewed these exhibitions briefly. Many fine new pictures, here mentioned, will appear in the New York galleries next season.

### "Little Gallery on the Moors"

Perhaps the dominant canvas at the sixth annual exhibition at the "Gallery on the Moors," East Gloucester, Mass., is the large picture by Hobart Nichols, "The Northwest Wind," a bit of sand dune, with a short stubble growth about it and the wind blowing billowy white clouds across a deep blue sky. Next to it hangs Louis Kronberg's "In the Dressing-Room." Paul Cornoyer has a large "After the Shower," in blue grey tones, the street wet and the houses of Gloucester in the mist.

Hugh Breckenridge's "Japanese Vase" is one of his perfect still-life compositions. Mary N. MacCord's "Little House in Moonlight" is a lovely nocturne. Alice Worthington Ball's "Ginny Fleet" is a crowd of picturesque Gloucester boats moored at the docks. Irma Kohn has a charming "Sandy Harbor." Walter L. Palmer is represented in one of his characteristic winter scenes.

Felicia Waldo Howell exhibits a large "Chestnut Street, Salem," quite different from her usual style. W. Lester Stevens shows "The Wakening Dawn," a picture of Gloucester docks.

Camilia Whitehurst has a delightful portrait of a little girl, "Anne"; Theresa F. Bernstein a brilliant "At the Concert"; Bertha Perrie, "Before the Rain"; H. A. Vincent, "Low Tide"; Eben F. Comins, a clever "arrangement" of a girl and poppies; Jonas Lie, a magnificent and virile "When the Boats Come In." Some of the other artists represented are Hayley Lever, William Baxter Closson, Marion Boyd Allen, William Lentz Weiss, Ruth A. Anderson, A. T. Hibbard and Frederick G. Hall.

A. H. Atkins' large fountain figure, "Spirit of the Sea," occupies the center of the gallery, and other sculptors represented are Anna Coleman Ladd, Anna Vaughn Hyatt, Louise Allen and Harriet W. Frishmuth. —H. W.

### Lyme Has a "House Warming"

The twentieth annual exhibition of the Lyme Art Association "warms" the handsome new gallery designed by Charles A. Platt and completed during the last year.

A part of the space is devoted to a retrospective collection. The pioneer of the Lyme group, the late Henry W. Ranger, is represented by "Big Ledge, Marvin's Island," an example of his best period, shot through with cool greys and blues. Alphonse Jongers, who came to Lyme with Ranger in 1899, is represented by "The Harpists," introducing a portrait of Miss Florence Griswold, who from the very first welcomed the artists at her old colonial house with the white pillars. Though many of the artists who enjoyed her hospitality in earlier days have built places of their own, her home still remains the center of the artistic activity. Following close upon Ranger's heels came

(Continued on Page Three)

## Painting Wins New Honor for Louis Kronberg



"SPANISH DANCER"

By LOUIS KRONBERG

Louis Kronberg, well-known Boston painter, figuratively was taken by the hand by a senorita of old Seville and introduced into the membership of the Salon Nationale. Literally, he was elected an associate of the salon on the strength of his picture, "Spanish Dancer," which he painted last winter at Seville and which, because of its striking beauty of color, attracted much attention when shown in Paris.

His ballet girl subjects have made Mr. Kronberg famous. Their decorative color and refined charm have endeared them to the hearts of many American collectors.

The white, blue and gold costume of "Spanish Dancer" contrasts with a flat background and a dull reddish floor. The subject was a pupil of Jose Otero, famous dancing master of Seville.

## \$1,000,000 DREICER BEQUEST TO MUSEUM

Great Art Collection of New York Jeweler, Rich in Primitives and Gothic Sculpture, Is Left to People

Another great American art collector, Michael Dreicer, is dead, and, like others who preceded him, he left the priceless objects he had gathered to the American people. He bequeathed eighty-two works of art, valued at \$1,000,000, to the Metropolitan Museum of Art. By the terms of his will, for the first twenty-five years these objects will be kept together, as the "Michael Dreicer Collection" and exhibited in a single room. This follows the plan of the late Benjamin Altman. At the end of that time the museum will be at liberty to distribute the collection in its various classifications—a privilege it will probably never care to use because of the harmonious and precious ensemble wrought by the taste of the collector.

Nearly one-third of the objects in the "Michael Dreicer Collection" are paintings, and their overshadowing interest is due to the fact that without exception they are primitives. Nearly all the other objects, consisting of tapestries, sculptures, enamels, etc., belong to the same period, only a few of them reaching down to the sixteenth century. This gives a cohesion to the collection which is sure to gratify art lovers, and will make the Michael Dreicer room at the museum very precious indeed.

Perhaps the most important of the primitive paintings is Memling's "Head of a Man." Two other old Flemish examples by Roger Van der Weyden doubtless rank next, "Christ Appearing to His Mother," which was the property of Isabella of Spain at the time she was befriending Columbus, and "Portrait of an Old Man."

Of great interest, too, is a fine example by Martin Schongauer, fifteenth century German master, entitled "The Three Saints." Very rare also is a diptych, "Martyrdom of Two Saints," by the fifteenth century French artist, Simon Marmion. An Italian primitive by Morone, from the Taylor collection, is greatly prized, as is also a small "Court Jester" by Corneille de Leon, from the collection of Mrs. Chauncey J. Blair, and a head of St. John in profile by Piero di Cosimo.

Other notable works are "Portrait of a Woman," by Lucas Cranach; "Portrait of a Man in a Red Cap," by Lorenzo Lotto; "Portrait of a Man with a Beard," of the school of Clouet; "Portrait of a Man" and "Portrait of a Woman with Pearls" by Mabuse, and a "Holy Family," by El Greco.

Next to the paintings, Mr. Dreicer devoted himself to fine examples of Gothic sculpture. Many of these go as far back as the twelfth century, and are therefore of the greatest importance to students of art.

### Prize Winning "Vanishing Mist"

Purchased by Carnegie Institute PITTSBURGH, Pa.—"Vanishing Mist," by Ernest Lawson, and "Easter Tide," by Lucien Simon, have been added to the permanent collection of Carnegie Institute.

"Vanishing Mist" has been twice crowned. It received the first prize in the twentieth international exhibition of Carnegie Institute, which carried with it \$1,500 and a gold medal, and it was awarded the Altman prize of \$1,000 at the National Academy of Design, New York.



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**ORPEN DENATURIZES  
A NUDE, AND THEN—**

Prudish Australians, Still Displeased  
With Picture, Return It and Artist  
"Restores" It to "Original Condition"

LONDON—The English art world is laugh-  
ing over the adventures in prudery of Sir Will-  
iam Orpen's "Sowing New Seed." After pur-  
chasing the picture from the New English Art  
Club, the authorities of the Adelaide Gallery  
decided it was not exactly to the taste of the  
South Australians, and asked the artist to  
paint out certain parts of the nude figure.

Sir William is notoriously good-natured and,  
instead of getting angry at the effrontery,  
obliged the gallery officials by eliminating the  
blush provoking features.

But even in its expurgated form the picture  
did not please Adelaide, and the gallery asked  
that it be exchanged for another work. Again  
the artist obliged.

Since its return from Australia, "Sowing  
New Seed" has been restored to its original  
appearance by Sir William, and it is now on  
exhibition at Colnaghi's. There is nothing in  
it to offend the morals of any clean minded  
human being.

**Mignard Depicted Frenchmen**

Landing at Plymouth Rock

BOSTON—New Englanders are curiously  
interested in a painting by Pierre Mignard  
(1610-95), depicting the "Landing of the Pil-  
grim Fathers," a hitherto unknown work now  
being exhibited in this country for the first  
time at the Brooks-Reed Gallery.

The work is typically a French version of  
the event. Perhaps the great French histo-  
rical painter and portraitist heard that the  
Pilgrims landed on or near a rock. If so, he  
certainly emphasized this fact, for in the back-  
ground at the left of the picture he placed a  
towering cliff. The chief actors in the drama  
look unmistakably like Frenchmen.

**'Frisco Has Attack of Prudery**

SAN FRANCISCO—Six proprietors of art  
stores, charged with violating an ordinance in  
displaying nude pictures in their windows, ap-  
peared before Police Judge McAttee. The  
cases were dismissed after the court admon-  
ished them to be careful to keep such pictures  
from the public gaze.

**Indianapolis Collector Buys Inness**

INDIANAPOLIS—The recent purchase by  
John P. Frenzel of George Inness' "Saco Val-  
ley, Maine," brings to Indianapolis a fine ex-  
ample of the work of the great American  
landscapist. The picture becomes a part of  
Mr. Frenzel's already notable collection.

**PARIS ART DEALERS  
FIGHT UNJUST LAWS**

New Syndicate Already Has Met With  
Much Success in Opposing Restric-  
tions That Threaten the Art Trade

PARIS—The new art syndicate, known as  
the "Syndicat des Marchands de Tableaux,  
Objets d'Art and Curiosités," recently organized  
by several of the leading art dealers of Paris,  
has for its principal object the protection of  
the interests of art dealers and collectors  
against the new prohibitive taxes enforced  
within the recent year.

The new syndicate proposes to free the  
French art trade from the many vexatious  
laws which burden it so seriously at present.  
It has already succeeded in reducing the impor-  
tation tax from 2.20 per cent to 1.10 per cent,  
and is endeavoring now to modify the export  
law, meanwhile inducing the administration to  
accept its point of view regarding the applica-  
tion of the law.

Thus, as a result of a legal action, based on  
a question of principle, brought recently by one  
of its prominent members against the admin-  
istration, the syndicate has obtained an inter-  
pretation so that Article 6 of the law relating to  
the exportation of works of art, is now con-  
strued in such a way that all articles which  
have been imported into France since January  
1, 1914, and registered within a month after  
the signing of the law, can be exported free  
of tax.

The aim of the new syndicate is to obtain  
fair and equal treatment for all its members  
and to secure the same rights for those among  
the art dealers who are not represented abroad.

The new organization, although scarcely  
three months old, has met with general ap-  
proval and is establishing a big membership.  
Its officers are: President, M. Marcel Nicolle;  
vice-presidents, MM. Jacques Seligmann and N.  
Wildenstein; secretaries, MM. Lion and Helft;  
treasurer, M. Bouet.

The minimum membership fee is 30 francs.  
Applications can be addressed to M. Lion, 46  
rue Laffite, Paris; M. Helft, 34 rue LaFayette,  
Paris, or to Wildenstein & Co., 647 Fifth Ave.,  
New York, who will gladly furnish additional  
information regarding the syndicate.

**Gives Art-Filled Castle to Belgium**

BRUSSELS—The magnificent castle of Gas-  
bek, filled with valuable art works, has been  
presented to the Belgian nation by its owner,  
the Marchioness Arconati Visconti, who at-  
taches a fund to her gift for the upkeep of the  
museum.

**Seyffert Gets Chicago Art Post**

CHICAGO—Leopold Seyffert, well-known  
Philadelphia artist, has been appointed head  
instructor of the Art Institute of Chicago. He  
will teach the most important classes in the  
school, the life and the portrait classes.

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## SUMMER ART GROUPS SHOW NEW PICTURES

(Continued from Page One)

Allen Talcott, Jules Turcas and Louis Cohen, and typical examples of all three are shown. Walter Griffin has sent a richly colored landscape. Later arrivals were William H. Singer, Jr., Edmund Greacen and F. Edwin Church. "October," by William S. Robinson, won the \$500 W. A. Clark prize at the last Corcoran exhibit, and "La Paresse," by Lawton Parker, won a medal of honor at the Panama-Pacific Exposition. Edward F. Rook reveals truth in every touch of his large impressive canvas that hangs in the place of honor in the north gallery—an old stone mill lit with the bleak sunshine of a winter day.

Landscapes constitute the major part of the exhibition, of course.

There are two choice examples by Bruce Crane. Others by Will Howe Foote, Will Chadwick and Harry Hoffman breathe the summer air and the flowering of the laurels. Wilson Irvine sees the rugged side of autumn and winter, and Guy Wiggins the wide perspectives. George Bruehe shows two examples that are bright and sparkling with sunlight, air and life. Solid construction and drawing under delicate expression of color and values are revealed in the works of Henry C. White, Charles Ebert, Everett Wainer, William H. Singer and Will S. Taylor.

Aside from the landscapes, Robert Tolman contributes a striking portrait of H. W. Gray; and there are admirable subjects by Robert Vonnoh, Will Howe Foote, Ivan Olinsky and George B. Burr.

The painters of animals are well represented. One of the most popular pictures is Percival Rosseau's "October Twelfth," in which the artist has shown three dogs wading into the limpid waters of a stream. Henry R. Poore, another artist interested in dogs, contributes varied examples. William H. Howe and Matilda Brown are exponents of cattle painting. Carleton Wiggins has the sheep fold all to himself.

An attractive group, "Allegresse," and a number of small figures by Bessie Potter Vonnoh, and several miniatures by Lydia Longacre and others complete the exhibition.

### In Provincetown's New Gallery

Provincetown's new museum was opened with the Art Association's seventh annual summer exhibition. Works were sent from all over the country by members of the association.

The place of honor was given to Charles W. Hawthorne's portrait of Max Bohm, which he calls "The Philosopher." John Noble, who so ably directed the transforming of the two old Cape Cod houses into galleries, displays four examples, including two Provincetown subjects, "Winter" and "Street Scene," in which he is at his best. Two Arab heads represent C. Arnold Slade, "A Girl of Hamammet" and "Bedouin Type." George Elmer Browne's "In the Path of the Moon" has finely diffused light. "Mandolin Player," by Edith Catlin Phelps,

is good in expression; Nancy M. Ferguson shows "The Green Boat" and "Autumn Days"; Ross Moffett expresses individuality in "Ebb Tide," and Francois Verheyden shows an interesting Provincetown subject.

William Zorach holds a centre wall with one of his abstract compositions, "Ships and Lighthouses." Marguerite Zorach also exhibits a futurist subject, as does Agnes Weinrich with "Woman with Flowers."

Notable also are Joseph Birren's "Sandy

thence to Hackensack. The work shown was inspired almost entirely by the scenery of this beautiful country adjacent to the Tappan Zee, rich in Indian legend and Revolutionary lore.

C. A. Heber's "Bondage," a sculpture of heroic size, is the exhibition's tour de force. Ida Costigan's bust portrait of "A Girl" is modeled with a caressing hand.

Among the paintings, John E. Costigan, of Pearl River, is well represented by a beautiful "Girl in the Woods," jewelled with scintillating



"AT THE CONCERT"  
Gallery on the Moors, East Gloucester, Mass.

By THERESA F. BERNSTEIN

Mount," Richard Miller's blue toned "The Fan," Carl Frieske's "The Green Boat," Henry S. Eddy's "The Wanderer," Edwin Dickinson's street scene, Gifford Beal's "Lawn Party," Jennie Gallup Mottet's portrait head, "Jane," and Alice J. Howell's Bermudian subject.

Other interesting works are by Sidney M. Chase, Gerrit A. Beneker, Tod Lindenmuth, E. Ambrose Webster, Theodore J. Morgan, Lucy L'Engle and Karl Knaths. The clou of the entire exhibition, however, is Max Bohm's "Eric the Red."

### Exhibit by the "Nanuet Painters"

An exhibition of paintings and sculpture by the artists of Rockland and Bergen counties opened in Nanuet, N. Y., on August 8. From Nanuet the exhibition will "swing around the circle," going to Nyack on August 27, and

light, Sara Hess and Frances Keffer, of Hillsdale, N. J., shows canvases that pulsate with the spirit of the out-of-doors. Marjorie Tompkins, of Nyack, is represented by three examples, her "Quaker Girl" being especially good. William Howard Donahue's "Dawn" and his romantic "Moonlight" bespeak love for these motifs.

Walter Bollendonk, of Nanuet, gets the spirit of night in his "Under the Full Moon," revealing the Lutheran Church at Nanuet in moonlit splendor. Albert Insley, of Nanuet, one of the few remaining men of Inness' time, sends a splendid "Spring Morning." C. A. Burlingame, of Nanuet, shows "Early Spring near Woodcliff Lake" and "Hudson from Hook Mountain." Ottilie Serrell is represented by "The Girl Out-of-Doors"; Kunie Ando, of Spring Valley, by "Hills of Spring Valley"; Daniel Kotz, of Park Ridge, N. J., by "Midwinter"; T.

B. King, of Grand View, N. Y., by "Over-Mante Decoration"; Mrs. Frances C. Challenor-Coan, of Nyack, N. Y., by "Luxor," showing the moonlight on the pillars of an Egyptian temple, and C. Arthur Coan, of Nyack, by "Pharaoh's Bed."

### Newport Opens New Gallery

The annual summer exhibition is given a more than usually good showing in the new gallery.

Strikingly beautiful is the portrait of Miss Catherine Morris, daughter of Harrison Morris, by William Cotton. Lydia Field Emmet has two good works—"Gold Fish," two lads investigating a globe of fish, and "Portrait of a Lady." Marie Danforth Page is represented by a large portrait of a naval officer.

One of the most noticed portraits is that of Kyolier Inukai by himself. A sea piece by the same artist has quality and poetry. Clever composition marks Gertrude Fiske's "The Captain." Ben Foster shows a restful moonrise subject, "Evensong." Henry B. Snell's "Steam Trawler" is good.

Frank Swift Chase's "March Light" was awarded the Richard S. Greenough memorial prize. It is brilliant and full of vigor.

William Coffin has an April landscape that is charmingly simple. "Theodule No. 2," a head and shoulders of a girl by E. K. K. Wetherill, is a fine bit of painting. Dixie Selden sends a portrait of the late Frank Duveneck and Gordon Stevenson a seated figure of Sergei Rachmaninoff. Leslie Thompson's "Still Life" attracts favorable attention and Jane Peterson shows a strongly effective bowl of peonies.

Will Low shows "La Cigale in New England," Carl Blenner a well composed bunch of "Old Fashioned Flowers" and Clifford Ashley a characteristic bit of old New Bedford, Louise Lyons Heustis' portrait of a young girl is well painted.

Robert Vonnoh sends two pictures, "My Old Manse" and "Fantasy," and Walter Ufer "Young Trees in Autumn." Most charming is Hilda Belcher's "The Sisters." —J. G. P.

### Duxbury's Fourth Annual Show

The fourth annual exhibition of the Duxbury Art Association was held in the Partridge Academy of Duxbury, Mass., from July 30 to August 18. On account of the Pilgrim tercentenary at Plymouth, the adjoining town, an effort was made to make this exhibition of a particularly high standard, and the attendance was much larger than formerly. The Partridge Academy is one of a group of three very fine old Colonial buildings on the state road between Duxbury and Plymouth.

Among the paintings were excellent examples of Benson and Woodbury. Charles Bittinger, president of the association, showed one of his recent interiors, "Her Sister's Wedding," a delightful arrangement of an old fashioned room, and a landscape, "Whippoorwill Road."

Irving Wiles won the \$100 prize with his portrait of Charles Bittinger and his young daughter, Isabel. Harry Leith-Ross was awarded the second prize for his "Woodstock" (Continued on Page Eight)

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## EXHIBITIONS FOR 1921-22

Following its custom, THE AMERICAN ART NEWS will begin the publication in September of a list of the exhibitions to be held throughout the season of 1921-22, for the benefit of artists who wish to enter works. It is especially desired to make this list complete, and the different art associations, museums and other cultural bodies under whose auspices these displays are held are asked to send data as soon as possible to the editor.

## FRANCE'S ATTITUDE

THE AMERICAN ART NEWS has received the following communication from M. Edouard Jonas, president of the Chambre Syndicale de la Curiosite et des Beaux Arts, of Paris:

"We read in your issue of June 11 an editorial against which we are obliged to protest with the strongest energy. It is monstrous to print that the French attitude toward American visitors is not altogether correct.

"We all know that Americans are the most sensitive people on earth and you can ask any of your soldiers that fought next to us if ever they were treated in a way that might have displeased them. We all felt the greatest pride to have you at our side during the terrible war we were obliged to sustain and not a single living soul in France will ever forget your inestimable help.

"We all have the greatest admiration for America and it is quite impossible to believe that your correspondent was well informed. The prices over here are the same for everybody and we French people are treated exactly as Americans are. I shall insist that you let all your readers know that, France and America having fought hand in hand during the war, we in France want to walk hand in hand during the peace with our great sister America."

We are glad, in a spirit of fair play, to publish this letter, which refers to an editorial entitled "A Trip to Europe."

Without entering into any controversy concerning the truth or falsity of reports published in America regarding the French attitude toward American tourists, THE AMERICAN ART NEWS can say without hesitation that these reports have nothing to do with the subject of art. The attitude of the French art world toward Americans has never been anything but the kindest, and has never been called into question. In art, France is America's "great mother," and nothing is ever likely to change this affectionate relation.

## THE VERDICT OF TIME

There is a great lesson for intolerant art critics in the recent purchase by the National Gallery in London of Millais' "The Carpenter's Shop" for \$52,500, and by the Louvre in Paris of Delacroix's "Death of Sardanapalus" for \$53,850. Both paintings at the time they were first shown called forth the execrations of the multitude and the bitter scorn of the established schools of art. The first ushered in the Pre-Raphaelite movement in England and the second the Romantic movement in France, and society never submits to innovation without protest.

Nearly all art movements produce master-

pieces, but it is not for the generation that first sees them to evaluate them: sometimes it takes centuries. The very least that an artist's contemporaries can do is to try to be liberal. Whatever is sincere in art is worth tolerating.

## Studio Gossip

After forty-two years spent in painting landscapes in America, Frank Peyraud, Chicago artist, has gone to Europe for a two years' vacation. He will visit Switzerland, where he was born sixty-three years ago.

Eben F. Comins has painted a portrait of Captain Lester S. Wass, U. S. Marine Corps, who was killed in action in 1918, and presented it to the Lester S. Wass Post, American Legion, of Gloucester, Mass.

A. H. Gorson, Pittsburgh painter, will locate permanently in New York. For a while, at least, he will keep a studio in Pittsburgh in addition to one in New York.

Helen M. Turner's "The Flower Girl," which received the \$500 Altman prize at the National Academy, has been presented to the Detroit Institute of Arts through the Henry W. Ranger Fund, administered by the Academy.

Sir Philip A. de Laszlo has completed a portrait of President Harding.

A collection of a hundred pastels by Glenn Cooper Henshaw, of New York, forms a mid-summer exhibition at the Corcoran Gallery, in Washington.

Ida Wells Stroud is teaching design in the summer school of the University of Syracuse. Later in the season she will join her daughter, Miss Clara Stroud, at the latter's studio in Point Pleasant, N. J.

Miss Katherine Stymetz Lamb, artist daughter of Charles R. Lamb, is in Paris making a study of art developments in that country since the war, especially as regards memorial, historical and religious forms.

## Americans in Paris

Man Ray is in Paris, as are also Marsden Hartley and Lawton Parker.

William S. Horton is painting at Deauville.

Alfred Rigny has been spending two months in Corsica sketching in oils and water color. He is now back in his Paris studio busy with mural decoration.

Jo Davidson, American sculptor, underwent an operation from which he is now convalescent.

Peter Teigen, pupil of Denman Ross, with whom he has been traveling in Europe, expects to show his paintings at Florence and Rome, and in America in the autumn.

John Russell has been painting at Etaples.

Myron C. Nutting and Mrs. Nutting, after visiting the galleries of Belgium, are now back in their studio at 9 rue Falguiere.

Mrs. Leslie Cotton has painted the portrait of Princess Anastasia of Greece (formerly Mrs. Leeds).

Mr. and Mrs. Frank Desch, late of Provincetown, Mass., are at 9 rue de la Grande Chaumiere. Mrs. K. Fuller, sculptor, has taken a studio at 11 rue Boissonade.

James Dulan has been painting at Rouen; Mrs. Dulan is in the south of France.

Mrs. Clarence M. Gihon has been painting a portrait of her niece, Miss Doble, of Montreal.

## Obituary

## F. WALTER TAYLOR

Frank Walter Taylor, well-known illustrator, is dead in Philadelphia, at the age of forty-seven. He was the son of Frank H. Taylor, and the Philadelphia *Enquirer* said: "It is the irony of fate that he is survived by his father, who was known sixty years ago as one of the best artists of the country, one who made events of the Civil War seem so real to those who lived through that struggle."

Among Mr. Taylor's better known work were the illustrations for "Fisherman's Luck," by Henry Van Dyck; "Marriage à la Mode," by Mrs. Humphry Ward, and "The Iron Woman," by Margaret Deland.

## GUERNSEY MITCHELL

Guernsey Mitchell, noted sculptor and brother of Francis B. Mitchell, publisher of the Rochester *Post-Express*, is dead in Rochester, N. Y. He was a graduate of the Ecole des Beaux Arts in Paris and made his home abroad for twenty-one years. He passed long periods of productive effort in Paris, Florence, Munich, Berlin and London.

Among Mr. Mitchell's best known works are the statue of Martin B. Anderson, former president of the University of Rochester, which now stands on the campus of the university; his statue of Eugene M. Wilson, famous Minnesota lawyer, at Minneapolis; "Aurora," "The Young Botanist" and "David and Goliath."

## MRS. F. HOPKINSON SMITH

Mrs. F. Hopkinson Smith, widow of the painter, author and engineer, recently died at Southampton, L. I. She leaves a son, F. Berkeley Smith, a writer.

## B. A. L. DAMMAN

B. A. L. Damman, engraver of Millet's pictures, is dead in Paris at the age of 87.

## ARTS CLUB TO BUILD CARILLON AT CAPITAL

Great Tower Will Be 300 Feet High and Contain Fifty-four Bells Tuned Chromatically to Play in Any Key

WASHINGTON, D. C.—The plan of the Arts Club of Washington for a "National Peace Carillon" has gained a new impetus through the cooperation of the General Federation of Women's Clubs, and the project is now assured.

Paul Cret, the Philadelphia architect who designed the Pan-American Building, has made preliminary sketches for the tower. It will rise to a height exceeding 300 feet, and in its upper chambers will carry 54 bells with a combined weight of 154,000 pounds. These bells will be tuned chromatically, so that music can be played in any key. The tuning of bells has been perfected scientifically to the fineness of a single vibration, so that the carillon will be more harmoniously tuned than the strings of a piano.

Bell makers say the music will have a grandeur never before heard, and that music lovers from all over the world will travel to Washington to hear the carillon concerts, just as in Europe it is common for 30,000 or 40,000 people to travel to Mechlin to hear Joseph Deyn, the world's greatest carillonneur, play upon his beloved bells in St. Rombold's tower.

The carillon project had its inception at a meeting of the Arts Club nearly two years ago, when J. Marion Shull, artist, read a paper on the subject.

## Sculptor Wins His Fight and Disfigures Place du Carrousel

PARIS—An old man's obstinacy and favoritism have got the better of taste and decency after all. One of the most beautiful prospects in the world, despite all efforts to the contrary, has been sacrificed to M. Bartholome's vanity, and the portrait of his wife (for so his "Defense of Paris" turns out to be) will disfigure forevermore the glorious Place du Carrousel.

The Minister of Fine Arts, M. Berard, has adopted a half-way measure intended to satisfy both the opponents and the partisans of the original scheme of blocking the middle arch of the Arc du Carrousel, opening on to the Champs Elysees, by shifting the monument to one side of it, where it is flanked by another from the chisel of Mercei.

In this conspicuous position the weakness of the work is particularly flagrant. It represents a heavily-built woman carrying a sword, robed in a gown which is anything but graceful and wearing a helmet like that of the French soldiers. Her head is raised skywards. She does not give the impression of a symbol, but simply of being dressed up in a strange disguise.

The work is no honor to its author, nor to the city in which it stands, nor to those who are responsible for its display. —M. C.

## Vermeer's "Little Street in Delft" Now Belongs to Dutch Nation

AMSTERDAM—Vermeer's "Little Street in Delft," concerning which so much has been printed in the last six months, has been saved for Holland. Sir Henry W. A. Deterding has celebrated his twenty-fifth anniversary as director-general of the Royal Dutch petroleum interests by buying the picture from Prof. Six and presenting it to the Dutch nation.

[When Prof. Six first decided to part with the "Little Street," he offered it to the Dutch Government for 750,000 guilders (about \$262,000). This being declined, last April it was offered in Amsterdam at auction, with an upset price of 1,000,000 guilders (about \$350,000). It was not sold. Recently it was sent to Paris and offered to the Louvre for 3,000,000 francs (about \$230,000). The late Henry C. Frick at one time was ready to pay \$600,000 for the picture, but Prof. Six would not entertain any offer.]

## Omaha Seeks to "Round Up"

## Artists for Big Nebraska Show

OMAHA, Neb.—The Omaha Society of Fine Arts would like to hear from all artists who have ever, at any time, lived in Nebraska. It purposes holding an exhibition of painting, sculpture, illustration and applied design by Nebraska artists in October. Information can be obtained by addressing Maurice Block, director, Omaha Public Library. All works must be received by Sept. 15. The Society is most anxious that this show shall be comprehensive. —L. M. M.

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## PARIS WELCOMES AMERICAN EXHIBIT

Display Pleases Because It Presents Americans Painting Their Own Country Instead of Foreign Subjects

PARIS—The display at the Georges Petit Gallery of works by American painters resident in the States and not as a rule participating in the Paris art movement, organized by Mrs. Whitney, has been welcomed by both critics and public. Indeed, no little curiosity was manifested, for this was the first occasion that so many American artists unfamiliar to European galleries had been brought together in Paris. It is good news that the event will be repeated annually, for thus we may hope eventually for a complete acquaintance with modern American art in all its phases.

One naturally looked for pictures striking the most novel key and among these certainly figured George Bellows' "Easter Sunday," Eugene Speicher's "Girl's Head," John Sloan's "Haymarket" and "Tammen Hall," and the subject-pictures by Guy Pene du Bois, who recalled Forain but is broader than the Frenchman with incomparably superior qualities as a painter.

The following are typical opinions expressed by the critics:

LE TEMPS: Among the artists most admired by the critic are Hassam, Butler, Dougherty, Ernest Lawson, Rockwell Kent, Frazier, Halpert, Redfield, Beal, Bellows and Sloan, among landscape painters, and among the figure painters Speicher, Henri, Burlin, Davey, Luks and Cushing. He finds Chanler's decorations profoundly original and Guy Pene du Bois reminiscent of Forain with painter's gifts surpassing the latter's.

LE FIGARO: For their adherence to modern forms of expression yet avoidance of those "unbearable lunacies by misunderstood geniuses who would pass off as doctrine what is only proof of the completest ignorance," M. Roger-Miles turns "joyfully" to the American show. In these works he finds a fine frankness of expression, seductively bright colors, and ideas which, "anon, surge up with simplicity and anon, are wrapped in a mystery which one might fear to see lose itself in obscurity if the artist—as in the case of Robert W. Chanler—had not by some happy touch the secret of leading us back to clarity and reason."

L'INTRANSIGEANT: M. Jean-Gabriel Lemoine was especially struck by Eugene Speicher's portraits, and the works of Luks, Bellows, Lawson, Sloan and Chanler. The national trait he discerns in this group is a knack for "sizing up" and discerning the humorous aspect of things.

L'ŒUVRE: The critic who signs "L'Imagier" is reminded of Marquet in Mr. Halpert's "very free" landscapes; of Impressionism in general in Edward W. Redfield; of Monet in Childe Hassam; of Segantini in Mr. Prendergast's happy harmonies of tone, and of Matisse in Paul Burlin. Ernest Lawson's "Hudson in Winter" he considers "un fort beau morceau," though he finds harshness in his power; Mr. Butler is a colorist with wonderful gusto; Randall Davey's portrait is flexibly treated; and good portraits and landscapes are, in his opinion, those by Henri, Speicher, Dougherty, Frazier, Allen Tucker and Sloan. Gifford Beal, Glackens and Luks come in for honorable mention.

COMEDIA: Paris is so accustomed to painters of American extraction working from European scenes and is so eager to become familiarized with American landscape, cities and citizens through the vision of artists, that M. René-Jean finds motive for congratulation in the show brought together by Mrs. Whitney. In other respects he does not discern any special homogeneous tendency distinguishing the work of these artists from that of their European contemporaries. Individual originality he admits to have noted, but no collective originality. Moreover, he adds, it is impossible and even undesirable to expect a typical school from a country of such immense size with a population of such various roots at a time when influences tend to become universal.

L'AVENIR: M. André Warnod, the artist, after being particularly struck with Mr. Bellows' "Murder of Miss Cavell," shows preference for Messrs. Davey, Cushing, Alfred Collins, Halpert, Hassam, Glackens and Burlin. And he concludes with the hope, which he thinks will be realized ere long, that the painters of America will develop a school as far as possible a hundred per cent American. —M. C.

## Detroit Plans \$2,000,000 Museum

DETROIT—A contract has been approved with the firm of Cret, Zanezinger, Borie and Medary, architects, of Philadelphia, to provide plans for the new \$2,000,000 building of the Detroit Institute of Arts. The plans are to cost \$120,000. The structure will be erected in Woodward avenue, opposite the newly completed public library.

## Malden Gets a Hubert Robert

BOSTON—Professor Arthur Pope, of the Fogg Art Museum, Harvard University, who is now in Europe, has purchased for the Malden Art Gallery a painting by Hubert Robert entitled "A View in the Garden of Versailles."



## LOUVRE PAYS HUGE PRICE FOR DELACROIX

Acquires "Death of Sardanapalus" for 700,000 Francs from Collector Who Paid Only 30,000 for It in the 90's

PARIS—While it was unable to meet the cost of Vermeer's "Little Street in Delft," recently proposed to it for 3,000,000 francs, the Louvre has, none the less, made a very important acquisition in a picture of bigger dimensions—a fine Delacroix, measuring twelve feet by fifteen, representing the "Death of Sardanapalus."

An early work by the great Romantic artist, this large painting was exhibited for the first time at the salon of 1827. After it had remained fifty-five years in the Wilson collection, M. Durand-Ruel bought it at auction for 95,000 francs, disposing of it later for only 60,000 francs. At the Haro sale in 1892 it had to be withdrawn, failing bids. By a private transaction with M. Haro, Baron Vitta bought it for 30,000 francs. He has now sold it to the Louvre for 700,000 francs (\$53,850).

The *Gazette de l'Hôtel Drouot* very wisely comments thus: "The Louvre might easily have purchased the picture at the time when M. Durand-Ruel sold it to an Englishman. The Louvre certainly earns its reputation for consecrating talent, but at a heavy cost."

Nevertheless, the outlay must not be regretted. The painting is thoroughly representative of the Romantic school and is quite a landmark in the history of modern art. The critics of the time were so startled by the fire of its execution that Delacroix compared the public reception of the work with "a first performance at which there was nothing but hisses."

It is a well-known fact that the French Romantic painters found their chief inspiration in Dante, Shakespeare, Goethe and Lord Byron. Delacroix painted this picture after a sojourn in London, where he had become friendly with Bonington and been reading Byron. There is a wealth of color, chiefly of reds and greens, and the composition is full of verve and sumptuousness. It will be hung in the newly-arranged Salle des Etats opposite the "Jerusalem Crusaders" by the same artist. —M. C.

### Cardon Collection Brings \$70,230

BRUSSELS—The collection of XVth and XVIth century pictures belonging to the late M. Cardon realized a total of 913,000 francs (\$70,230). Two pictures by Holbein, "The Gentleman with the Beautiful Hands" and "The Death of Lucretia," fetched 200,000 francs.

### Layton Gallery Breaks Its Rule

MILWAUKEE, Wis.—The Layton Gallery is breaking a twenty-five year old rule to help out its neighbor, the Milwaukee Art Institute. While the latter is closed for three months, undergoing additions, the former has cleared the walls of its two north galleries to make way for temporary exhibitions.

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## FAMOUS MILLAIS IS SOLD FOR \$52,500

National Gallery Acquires "The Carpenter Shop," Once Denounced as Blasphemous, Sensational and Banal

LONDON—For the sum of \$52,500, the National Gallery has acquired Millais' famous painting, "The Carpenter Shop." The money was raised in just the nick of time, as in another day the picture would have gone to the National Gallery at Melbourne, Australia.

Millais received \$1,250 for "The Carpenter Shop," which, when it was exhibited at the Royal Academy, in 1850, was denounced almost universally as blasphemous, sensational and banal. It was execrated even more than Gauguin and Cezanne have been execrated in the last decade.

"The Carpenter Shop" in its representation of the Holy Family broke away from the sweet Italian tradition to which England was used. It depicted the interior of Joseph's work shop in Nazareth. The ideal draperies and noble flow of line of the Italian tradition gave way to realism and angularity. Millais worked for days in a carpenter shop to get the proper atmosphere of toil.

The Christ child, who is standing before the joiner's bench, has hurt himself in the palm of his hand. Joseph leans over to look at the wound and Mary is kneeling beside the child, consoling him with her caresses, while the little St. John is bringing water in a wooden bowl. The offensive thing was the depicting of Joseph as a rugged unshaven carpenter, and Mary as a human being instead of a beatific and sweet-faced saint.

Charles Dickens found in the picture "the lowest depths of what is mean, odious, repulsive and repelling," and the *Athenaeum* referred to it as "pictorial blasphemy."

### A. Phimister Proctor Models

#### Equestrian Statue of Roosevelt

A bronze equestrian statue of Theodore Roosevelt is soon to be presented to the city of Portland, Ore., by Dr. Henry Waldo Coe who was a friend of the colonel in his cowboy and ranching days. A. Phimister Proctor is now modelling the statue in his New York studio.

The type decided upon is said to be a blend of all the stages of Roosevelt's life. The clothes and equipment used by the model were those worn by the colonel at San Juan Hill. The horse is a Western thoroughbred.

### Rome Has "Famine" of Models

#### Who Are Lured Away by Movies

ROME—A "model famine" is afflicting the artists of Rome. For some time it has been increasingly difficult for painters to obtain models, male or female, to sit for them. An American cinema firm staging historic films which reconstruct episodes of ancient Rome has lured the models away from the studios.

Artists have been reduced to getting their friends to sit for them.

### Fitzwilliam Museum to Be Enlarged

CAMBRIDGE, England—A new wing is to be added to the building of the Fitzwilliam Museum. The addition will contain two picture galleries, each measuring 106 by 24 feet. The steady growth of the permanent collections, rich in the works of the old masters, has made this extension necessary.

## EDWARD TUCK GIVES HIS ART TO PARIS

American, Decorated by France, Turns Over Great Collection He Had Previously Promised to New Hampshire

Dispatches from Paris say that Mr. and Mrs. Edward Tuck, expatriated Americans, who have lived in France for many years, have "donated an art collection valued at not less than 4,000,000 francs to the city of Paris." The collection, which includes numerous Aubusson weavings, besides paintings by Watteau and Boucher, and several notable portraits, including one of Benjamin Franklin, will eventually be housed in the Petit Palais.

The Tucks are members of old American families of wealth and since adopting Paris as their home have given several millions of their money to French public enterprises. As a reward Mr. Tuck wears the decoration of the Legion of Honor and has been made a laureate of the Académie Française.

Mr. Tuck, whose ancestors came to America in 1636 from England, is a son of Amos Tuck, who helped nominate Lincoln for president in 1860. Born in 1842, he has lived in Paris since 1865.

CONCORD, N. H.—Few greater disappointments ever have come to a city than that which press dispatches brought from Paris that Mr. and Mrs. Edward Tuck had given their superb art collection to France. The Tucks had told Concord that this city should have the collection. Plans for a building had been completed and boards had actually been set for the excavations.

### Spain Sees Exhibition of Art

#### Done by Prehistoric Cavemen

MADRID—The Sociedad de Amigos del Arte is holding in this city what is probably the most remarkable art exhibition ever arranged. It is a display of the art of that remote race which decorated the walls of the caves of Spain hundreds of thousands of years ago. These prehistoric paintings have attracted much attention of late, and have been photographed and copied in the blue, red and yellow colors of the originals. These reproductions comprise the exhibition, which is fascinating in many ways.

The catalogue was written by the eminent critic, Elias Tormo. The King and Queen opened the exhibition, and met Senora Botin daughter of the great archeologist, Sautuola who was with her father in 1879 when he discovered the famous cave of Altamira, the first in which prehistoric pictures were found.

The subjects of the pictures are mainly animals, and the groupings and action afford rare pleasure.

### Fouquet Illustration for Louvre

PARIS—At the recent sale of the Henry Yates Thompson illuminated manuscripts, a picture of the battle of Cannae ascribed to Jean Fouquet, apparently a page abstracted from a manuscript of the XVth century, was bought for £500 by M. Charles Brunner for the Louvre, which already has another leaf from the same work.

### Italian Modernists at Prague

PRAGUE—There will take place in September, on the occasion of the Dante celebration there, an important exhibition of modernist Italian art. The display will be held in the rooms of the Czech-Slovak parliament.

## ARTIST FINDS WAY TO IMPROVE COLORS

Francois Verheyden, Backed by Well Known Painters at Provincetown, Will Manufacture Pigments by Formula

Word comes from Provincetown, Mass., that Francois Verheyden, a Belgian painter, who is now an American citizen, and who will be remembered by New York art lovers for his exhibition at the Kingore Galleries last winter, has, after twenty years of experiment, succeeded in perfecting permanent colors based on the formula of his distinguished grandfather, the first Francois Verheyden.

Success had nearly crowned his efforts in this country when the war broke out and he returned to Belgium to fight until the signing of the armistice. Two years ago he returned to America and settled in Provincetown, where he has been working unceasingly to give American painters the pure and lasting colors obtained from Europe before 1914.

The Verheyden colors are all ground by hand, which process the artist declares is most necessary in order that the effect of the mixing of the ingredients may be constantly observed and their assimilation noted. Another important factor is the thorough cleansing of the oils used as binders. He uses poppy and linseed oils which he patiently bleaches and cleanses for weeks, as is practiced by the more successful European manufacturers. The trouble with too many paint makers, Mr. Verheyden thinks, is the haste with which they produce their pigments as well as the cheapness and crudeness of the body colors they employ.

Owing to the difficulty of obtaining raw materials, Mr. Verheyden has only been able to put a small quantity of colors on the market, but the Provincetown dealers in artists' materials have them on hand. He expects soon to be able to supply dealers throughout the country.

John S. Sargent uses the Verheyden colors and vouches for their permanency. It is expected that a group of Provincetown artists, including Max Bohm, Richard Miller, George Elmer Browne, John Noble, David Ericsson, Gifford Beal and Charles W. Hawthorne, will form a corporation to promote the enterprise. Mr. Noble and Mr. Miller have been let into the secret of manufacture.

### Beautiful Textile Craft of

#### Roumania Is Shown Here

An exhibition of Roumanian textile craft work is open now at the French Museum, No. 599 Fifth avenue. The exhibition comprises the products of Roumanian home industry, famed for its beauty and originality of color, design and workmanship. Among the articles exhibited are rugs, with designs dating many centuries back, blouses and dresses, table cloths, center pieces, etc., all embroidered by the peasant women of Roumania.

The exhibition was arranged by the Roumanian Educational Bureau, founded here by the Banca Marmorosch, Blank & Company. It was explained by Dr. Arthur Zentler, executive of the bank, that the exhibition is purely educational in its scope and in no sense commercial, its purpose being to present the exquisite fruits of the ages-old home culture of Roumania.

### Mrs. Max Beerbohm Lectures

MEMPHIS, Tenn.—Mrs. Max Beerbohm, wife of the famous British caricaturist, who is a Memphis girl, lectured on "The Importance of the Art Gallery to the Community" at a meeting of Memphis art lovers in the Brooks Gallery. Mrs. Beerbohm has been visiting relatives here for two months.

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### PARIS

August 7, 1921.

The French government and the town of Paris have made several purchases from the Polish artists at this year's Salon Nationale. Most important of these selections is the beautiful statue of "Eve" by Edward Wittig, recently reproduced in THE AMERICAN ART NEWS, which will be placed probably in the exquisite gardens of the Trocadero.

The students of the Paris branch of the New York School of Fine Arts, which is under the directorship of Frank Alvah Parsons, have been working at Versailles, Fontainebleau and in Touraine, studying different periods in French decorative arts and architecture.

Among the special attractions at the next Salon d'Automne will be a section of British painters organized by Mr. Roger Fry.

Zarh Pritchard, painter of submarine life, has been showing fifty-four of his pictures, previously exhibited at the American Museum of Natural History and at the New York Aquarium, in Georges Petit's galleries, in response to the suggestion of M. Jean Guiffrey, curator at the Louvre, who saw them at San Francisco in 1915. In this particular realm Mr. Pritchard has a competitor in M. Mathurin Méheut, but it has not been said, as in Mr. Pritchard's case, that M. Méheut actually takes his canvas and easel under water.

M. Ambroise Vollard, well-known dealer in the works of Gauguin and other modern artists and author of a lively little book of reminiscences about Cézanne, has written another on the same unpretentious lines about Renoir.

New galleries which should have been inaugurated in 1914, just as the war broke out, have now been opened in the Musée des Arts Décoratifs (Pavillon de Marsan, Louvre). They comprise the museum's foreign items, such as Oriental carpets and pottery, Asiatic stuffs, English ware, metal work, etc.

A monument in honor of "Latin Genius" has been unveiled by the President of the French Republic in the gardens of the Palais Royal. The work of the sculptor, Jean Magrou, assisted by the architect, E. Duquesne, the idea of this dual tribute from the nations of South America to the heroism of France, and from France to the great men of Spanish America, emanated from the Ligue de la Fraternité Intellectuelle Latine.

—M. C.

### Rome

August 2, 1921.

The enterprising house of Bragaglia, whose gallery in the centre of Rome has done so much for art and artists, is moving to new premises, if one can so term the historic and picturesque spot soon to be opened in Piazza Barberini. This is nothing less than the remains of some old Roman baths, built in the time of Nero. Of the original grandiose structure there only remain some handsome vaults, which until recently served the prosaic purpose of a coal store.

The two most important exhibitions of the season have been the Rome biennial and the Naples biennial. At the Rome show King Victor Emanuel bought paintings by Augusto Bompiani, Assanti, Milesi, Nicola Orsi, Oronzo Cosentino and Benevenuto Disertori. At the Naples exhibition, where there is a room of some twenty-five Mancinis, the sales have been good. A nude of Giacomo Grosso was sold for 20,000 lire.

The first International Exhibition of Sacred Art will be held appropriately enough in Rome next year. The event will coincide with the presence of thousands of pilgrims to the Eucharistic Congress. The exhibition, which is open to artists from all over the Christian world, will be held in the historic rooms of the palace of St. John Lateran.

Artists are beginning to stand up for their rights here, and a parliamentary group is being formed in the chamber to look after the interests of art and artists.

King Victor has nominated the painters Mancini and Armando Spadini commendatori of the Crown of Italy.

### LONDON

August 6, 1921.

English art lovers have had this year an exceptional opportunity of becoming familiar with the work of American sculptors, painters and etchers, and the exhibition at the Leicester Galleries of statuary by Paulanship is welcome as representative of yet another phase of art from overseas. This sculptor's work reveals additional quality the more one studies it, a feature which is by no means characteristic of modern art as a whole, where the first impression is seldom intensified by familiarity. There is a blend of modernity with reverence for the classic which endows his figures with a peculiar interest; the restraint of his treatment is not permitted to interfere with his feeling for grace and rhythm.

Two new acquisitions of the National Portrait Gallery are the portraits of George Meredith and of Lord Russell of Killowen, painted respectively by the late William Strang and by John Sargent. Both are forceful, individual works, very far removed from the lifeless, mechanical products that too often find their way into our public collections.

Those interested in the London of a hundred years ago will be interested in the topographical drawings at the Agnew Galleries, in New Bond street. Notable amongst them are several by G. Yates, a draughtsman of considerable skill and charm. Our London, under modern schemes of improvement, is so rapidly losing its old-world character that drawings of this description possess a peculiar interest.

Paintings and drawings of the Barbizon School are at present to be seen in a beautiful setting at Barbizon House, 8 Henrietta street, where fine old furniture and other works of art help to create an atmosphere most sympathetic to the study of pictures. Here are a number of interesting Corots, painted before he had reduced his methods to a formula, and several Milletts, characteristic of his best period. Flower studies by Fantin Latour are also included in this singularly well-selected exhibition.

An amendment to the Finance Acts, recently passed by Parliament, now provides exemption from estate duty, legacy duty and succession duty for works of art so long as they remain unsold, and remission of duty should they eventually be sold to the nation. This decision gives those who have inherited a legacy of art treasures a direct incentive to give the trustees of our national collections the first offer of any they may intend to part with. Incidentally, it brings home to the minds of those who possess inherited work of national interest that, after all, art has its public as well as its private obligations.

—L. G. S.

### Cleveland

One or more works by each of the original group of French impressionists are notable contributions to the collection of XIXth century French paintings on view at the Museum of Art until Sept. 15. They include Monet's "Argenteuil," and another of his, "Antibes," the latter a gift to the Museum by J. H. Wade. Examples from his "Thames" and "Nymphs" series, a group of Renoir figure paintings, several by Pissarro, Cézanne, Guillaumin, Degas, Le Sidaner, Boudin, Manet and others are features of the exhibition.

A large Menard landscape with shepherds and goats in the foreground, and "Au Bord de la Mer," by Boudin, both recent gifts to the museum, are attracting special attention. A fine marine sunset by Dupre, and his windmill picture, which belongs to the museum, are excellent examples of the work of the men of 1830. There are half a dozen Monticellis, a fine Courbet and two Corots, one the property of the museum.

A few Dutch artists who did much of their work in France, and Mary Cassatt, American painter of mother and child pictures in the French manner, are also represented.

An important exhibition of Korean pottery, the recent gift of Mr. and Mrs. John L. Severance, will open in September. Korean paintings also will be shown. —Jessie C. Glasier.

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### CHICAGO

The opening of the fall season at the Institute will be marked by an exhibition of Swiss paintings, beginning early in September. Coincident with this will be a joint exhibition of paintings by William Wendt and sculpture by Mrs. Wendt. An applied arts exhibition is also scheduled for the same dates.

Dorothy V. Anderson is exhibiting in the galleries of Newcomb Macklyn a series of her poetic paintings in tempera. She is noted for the rhythmic grace and pleasing mystery of her compositions, and for a clear yet subtle use of delicate tone.

The O'Brien Galleries are showing some of the recent works of Olaf Olson, of Brooklyn, including oils and water colors. They are loosely handled and high in key.

The Anderson Galleries are holding an exhibition of modern Dutch paintings this week including works by Israels, William Maris, Weissenbruch, Termulen, DeBock, Keever, DeHoog and Pieters.

Mr. Barrie of the Carson Pirie Scott & Company Galleries has just received a letter from Ossip Linde, who is now in Paris after a sojourn in Italy. His admirers look forward to a treat when he returns for an exhibition. A large Ballard Williams, a Bruce Crane, and a Dessar are among Mr. Barrie's sales the past month.

J. W. Young, noted for his encouragement of young and gifted painters, reports great success with the marines of Leon Lundmark, whose work he has been promoting during the last few months. The artist has gone to the Lake Superior region to record the moods of the wildest and most fascinating member of the Great Lakes group. —Evelyn Marie Stuart.

### Seattle, Wash.

The interest evinced by the customers of the MacDougal-Southwick Company in some paintings shown at the store has caused the management to arrange for regular art exhibitions. The first display comprised some of Paul Morgan Gustin's views of the mountains, forests and waters of the Puget Sound country.

H. C. Henry, back from the Orient, has opened his private art gallery free to the public on Saturday and Sunday afternoons. He has the largest private collection of paintings in Seattle.

An exhibition of forty-seven water colors by the English artist, Romilly Fedden, was held in the rooms of the Seattle Fine Arts Society. The opening exhibition in September will be a collection of paintings and sculptures by Alonzo Victor Lewis.

Edgar Forkner, water colorist, is on Mount Rainier making sketches for an exhibition to be held in Chicago, his former home.

Ambrose Patterson is working hard this summer in preparation for his "one man show" to be held in Brussels in January. —A. M. S.

### Decatur, Ill.

The Decatur Institute of Civic Arts is making a most interesting experiment. Under the terms of the will of the late Anna B. Millikin, her homestead and spacious grounds were turned over to an incorporated art association.

Roy Brown, formerly of Decatur, will open the new season in October with an exhibit.

### ST. LOUIS

The City Art Museum has added recently a number of important pieces to its permanent collections. One of these is the remarkable allegorical figure of "Despair" by Auguste Rodin. The form, which is only partly carved from the shapeless marble, reveals a marvelously beautiful man, once gay, crushed by the force of a passionate despair and whose body is tense with suffering. It is a striking example of Rodin's expression of the effect of great emotion on the human form.

Another treasure is the marble bust of a child, attributed to Desiderio da Settignano.

Forty-one pieces of ancient glass chosen from the Parker, Curtis and Whiting collections in New York, and representing examples from Greece, Phoenicia, Roman-Syria and Rome, are now installed in the Greek Room.

Seven pieces of textiles, a metal inlaid helmet and some pottery have been added to the Persian collection, and some splendid Early English examples have increased the growing collection of silver at the museum.

Seven paintings owned by Col. Dwight F. Davis have been lent to the museum: "Portrait of Mrs. Arbuthnot," by Thomas Lawrence; "Laughing Boy with a Flute," by Franz Hals; "Wood Interior," by Diaz; "The River Bank," by Inness; "Nightfall," by Wyant; a Monticelli and a Monet.

Two new exhibitions have been installed at the Art League headquarters, one of paintings of "Beautiful St. Louis" by St. Louis artists, the other of posters for motion pictures by Walter Brighurst.

An exhibition of portraits by William Schevill of St. Louis is being held at Cyrus Boutwell's gallery in Denver. —Mary Powell.

### Indianapolis

Miss Olive Rush, after painting two large decorations, of three panels each, for the primary room of the Hawthorne school, has returned to her recently purchased studio-home at Santa Fe, N. M.

Miss Lucy Taggart has gone to Europe. She will visit Brittany and will paint in the hill towns of Italy.

Mrs. John N. Carey, who has a representative collection of American art to which she makes frequent additions, has just bought two fine canvases, a still life by William M. Chase and a landscape by Clifford Beal, "Summer in the Valley."

Mrs. Emma Sangernebo, who occupies Wayman Adams's studio in his absence, has been busy with portrait studies, among her sitters being Miss Helen Schwarz, daughter of Rudolph Schwarz.

J. Ottis Adams and Otto Stark are occupying their cottages at Leland, Mich., and will remain until late in the autumn, painting on the shore of Lake Michigan.

Hilah Drake Wheeler is painting in the Catskills, at Woodstock and Woodland. Clifton A. Wheeler, who is finishing some Indianapolis commissions, hopes to join Mrs. Wheeler at Woodland for the autumn season.

While visiting in Austin, Tex., this summer, Wayman Adams executed a number of portrait commissions and painted street scenes, old houses and figure subjects. His "Old Darkey Mammy" is now on exhibition at the Lieber Galleries here. —Lucille E. Morehouse.

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## SUMMER ART GROUPS SHOW NEW PICTURES

(Continued from Page Three)

Under Snow." Birge Harrison sent "Rising Tide." Marie Danforth Page showed a large jovial "Boston Cabby." Others from Boston were Elizabeth Paxton, with "The Breakfast Tray," Gertrude Fiske with "A Study in Black and White," and Margaret Fitzhugh Browne, secretary of the association, with a portrait of Mrs. Carl Engel. Frederick Bosley sent "The Letter," and Aldro T. Hibbard, who won the Duxbury first prize last year, was represented by a landscape, "Late February." Marjorie Conant, of Duxbury and New York, sent "Against the Japanese Sun Screen."

—M. C.

### Mystic's Eighth Annual Show

The Mystic (Conn.) Art Association opened its eighth annual exhibition of paintings on August 11. These shows have steadily grown in reputation so that at the present time Mystic holds an enviable place among the towns where annual exhibitions are held.

Among the paintings which stand out with particular distinction are Howard Giles' "Portrait of a Young Woman" and his two landscapes, "Maine Woods" and "Sunlit Woods," which are full of shimmering color; Walter Griffin's three canvases, rich and unctuous in color and texture, "Old Houses," "Venice," and "Autumn Afternoon"; Murray P. Bewley's decorative portraits, "Nellie" and "Marcia"; Charles H. Davis's masterly cloud and field subject, "Wind Driven"; George Bellow's "Portrait of Madame T." and "Ann in Black," and Joseph De Camp's two masterly figure compositions, "The Window Blind" and "Red and Gold."

Frank W. Benson shows "The Silver Screen"; Daniel Garber a harmonious and low toned "Rural Scene"; Frederick J. Waugh, "The Leviathan," a spanking marine; Peter Marcus two vigorous studies of New York bridges; Frances D. Davis, "Mary, Shepherdess," and "Proserpine"; Julius Joseph a grey "Harbor"; Ernest H. Barnes a poetic "Early Autumn"; J. Eliot Enneking a "Sunny Afternoon"; Frederick Detwiler a boldly painted "Cliffs of Lantern Hill"; G. A. Thompson, "Apple Blossoms," spring-like and luminous in color, and Lester D. Boronda two decorative canvases, "Prelude," with dark rich blue notes, and "The Island Madonna."

### Rockport Gives First Show

The Rockport (Mass.) Art Association recently formed, with Harry Vincent as president, A. T. Hibbard as secretary and Howard Smith as treasurer, is holding its first annual exhibition in the vestry hall of the Congregational church, the dates being August 17 to 28. C. S. Kaelin, Lester Stevens and the officers constituted the jury.

Rockport is becoming increasingly popular as a resort for artists. Jonas Lie, Parker Perkins, Paul Cornoyer and Harrison Cady are members of the colony.

—G. F. M.

### George W. Eggers Quits Chicago

To Become Denver Art Director

George W. Eggers has resigned as director of the Art Institute of Chicago to become director of the Denver Art Association. He will probably be succeeded by Robert B. Harshe, now assistant director.

Mr. Eggers, in a communication to THE AMERICAN ART NEWS, is enthusiastic over the prospects for art development in the West.

"The movements at Omaha and Kansas City have put themselves on a firm footing," he says, "while those at McPherson and Lindsborg, in central Kansas, have shown perhaps the most remarkable indigenous development of art appreciation in our country in recent years."

"Denver occupies a center position in this whole advance. There the potentialities are astonishing in their breadth and force, and the attitude is apparently that of making the most of them. It is, too, a creative as well as an acquisitive attitude. Denver is determined to be a producing center of art."

### And Some Day Their Owners

Will Dream They Have "Old Masters"

PARIS—In a few days 1,700 copies of pictures in the Louvre which have been forsaken in the galleries by the artists who painted them will be put up for auction. These canvases, some of which are immense in size, others diminutive, have been accumulated since 1879, when the last sale took place and 24,131 pictures were offered to a not very eager public. The profits of the sale will belong to the State.

### Kansas City, Mo.

Two monumental fountains given by local posts of the American Legion will be dedicated October 31. They are the work of Merrill Gage, instructor at the Kansas City Art Institute.

A new painting by Birger Sandzen, "Smoky River," has been purchased for the public library of Salina, Kan.

Charles Wilimovsky, head of the life classes of the Art Institute, is on a two months' cruise in the West Indies, painting and fishing.

Norman Tolson, head of the department of decorative art at the Art Institute, has completed his fourth group of murals for the La Salle Hotel, Chicago. The motifs are from "Midsummer Night's Dream."

—C. J. S.

### Minneapolis

The Minneapolis Institute of Art has recently received a very valuable and large collection of old Italian laces and embroideries, through the influence of Miss Ruth Phelps from the Countess Phelps-Resse. There are over seventy pieces of embroidery of the XVIth and XVIIth centuries.

The summer exhibition at the Institute consists of a special display of Italian primitives of the XVth and XVIth centuries, as well as some American landscapes.

—M. C. W.

## CALENDAR OF CURRENT EXHIBITIONS

Arden Studios, 559 Fifth Ave.—Summer exhibition of decorative paintings.  
Arlington Galleries, 274 Madison Ave.—Summer exhibition of paintings by American artists.  
Babcock Galleries, 19 East 49th St.—Summer exhibition of 65 paintings by American artists.  
Bourgeois Galleries, 668 Fifth Ave.—Exhibition of works by modern American artists.  
City Club, 55 West 44th St.—Summer exhibition of American paintings.  
Dudensing Galleries, 45 West 44th St.—Summer exhibition of works by American and European artists.  
Ehrich Galleries, 707 Fifth Ave.—Summer exhibition of American paintings.  
Folsom Galleries, 104 West 57th St.—Paintings by American artists.  
Hanfstaengl Galleries, 153 West 57th St.—Recent paintings by Nicola Luisi and John Ten Eyck, 3rd; also paintings by Lenbach, Stuck, Kaulbach, Harlfinger, Kasparides and Alexander Koster.  
Hispanic Museum, 156th St., Broadway.—Spanish paintings and works of art.  
Knoedler Galleries, 556 Fifth Ave.—Fourteenth annual summer exhibition of paintings by American artists.  
Kraushaar Galleries, 680 Fifth Ave.—Summer exhibition of American paintings.  
Levy Galleries, 559 Fifth Ave.—French, Dutch and American paintings.  
Macbeth Gallery, 450 Fifth Ave.—Group of paintings by American artists, until October 4.  
Metropolitan Museum, Central Park, Fifth Ave., at 82nd St.—Exhibition of Impressionist and Post-

Impressionist Paintings; exhibition of modern French prints and drawings, until September 15.  
Milch Galleries, 108 West 57th St.—Summer exhibition of selected paintings and sculpture by American artists.  
Montross Galleries, 550 Fifth Ave.—Group of American painters.  
New York Public Library.—Print Gallery (Room 321): "American Wood-block Prints of Today," until fall. Stuart Gallery (Room 316): Recent additions to the print collection, until fall.  
Salmagundi Club, 47 Fifth Ave.—Summer exhibition of pictures, to October 1.  
Wanamaker's (Belmaison Gallery).—Paintings, drawings and sculpture by American artists showing the later tendencies of art.  
Wildenstein Galleries, 647 Fifth Ave.—Exhibition of paintings, drawings and sculpture by young French artists.

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